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*A Collection of* A.621.  
**PSALM TUNES**

*in three Parts*  
*Adapted to each MEASURE as now SUNG in*  
**several CHURCHES CHAPLES and MEETING HOUSES**  
*in and about LONDON*  
*to which are added 2 Anthems & 2 Canons*  
By **W. SMITH**

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1847  
in three parts  
The first part contains  
the history of the  
British Museum  
from its foundation  
in 1753 to the  
present time  
by  
J. Smith



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A  
C O L L E C T I O N  
O F  
P S A L M T U N E S, &c.

**H**AVING been frequently requested by many respectable friends, to publish a Collection of Psalm Tunes, adapted to the different Metres, I could no longer refuse to comply with their desire. The Treble is omitted; because, except in choirs, proper voices are not easily found; besides, I would not unnecessarily increase the size of the book. With the same view, also, I shall omit saying any thing on the Theory of Music. There are many books of Instructions already published; however, they are of no great use to those who are altogether unacquainted with Music, unless explained by a master.

Those who are desirous of making any proficiency in this divine art, should put themselves under the tuition of a person properly qualified for his business. I shall only give such directions, as, in my opinion, are absolutely necessary to the judicious discharge of this most delightful part of public worship.

In the first place, the person chose to officiate as clerk, ought to have a good voice, a good ear, and some knowledge of Music. I say, *some* knowledge, because, however desirable a thorough acquaintance with Music may be, it is not often to be met with; and common tunes may be very well sung by one who is not a perfect master. The compass of his voice should be an Octave and a Fifth; at least, he should be able, clearly and distinctly, to sound an Octave and a Third. A person not equal to this, is very unfit for his office. If he cannot sing a tune in its proper key, this part of divine worship can never be carried on to any advantage.

In the next place, the clerk should always have a pitch pipe with him in the desk. When the Psalm is read, let him immediately name the tune to which he intends to sing it; then having given out the first line, let the key note be sounded aloud. This is very necessary, because he cannot be always at a certainty without an instrument. He may set a tune a semi-tone, or even, a whole tone, either above or below the true key; the compass of which will admit of neither, without shrieking on the high notes, or growling on the low ones.

Another advantage to be derived from the pipe is, that the congregation, knowing what tune they are going to sing, and hearing the key note sounded, will be ready to begin with the clerk; and not be obliged, as frequently is the case, to wait some time before they know either the tune or the key. To prevent trouble, the letter or key, is placed over each tune, so that persons unacquainted with Music, will be able, readily, to sound it.

Those tunes which may be sung higher than the key in which they are set, are marked accordingly; as those, likewise, are, which may be sung a semi-tone lower, such as Denmark, &c. There are many tunes which do not begin in the key, but sometimes in the 4th below, such as New Eagle-Street. In the 3d above, such as Stamford. In the 5th above, such as Richmond and several others; in either case, it will be proper for the clerk, first to sound the key note on the Pipe, afterwards with his voice to sound the note on which the tune begins,



begins, before he proceeds to sing. By this means the congregation will be prepared to begin with him.—It will be highly advantageous to those who would wish to join decently in this part of public worship, without being at the trouble of learning the Theory of Music, always to have the notes before them when they sing; for by observing how the notes rise or fall, they will attain some idea of the tune, and soon learn it.

In order to render this Collection as useful as possible, the musical directions are given in English, and not in Italian, as is the general practice; for the chief motive to this Publication was to assist those who do not understand Music, and not those who do. For this reason, I hope to be excused for saying, Loud—Soft—Slow—Tenderly—Brisk, &c. instead of Forte—Piano—Adagio—Largo—Affettuoso—Allegro, &c.

This Collection contains twenty-nine Common-Metre tunes, twenty-one Short-Metre, twenty-three Long-Metre, and fifteen Particular-Metre, Hymns, Anthems, &c. At the end of the book, will be found some blank ruled leaves, for the use of those who may be desirous of inserting other tunes not in this Collection.

It is much to be wished that every congregation would appoint an hour or two, some evening every week, to practice such tunes as may be thought proper. By that means, the mistakes of those who sing out of tune or out of time, will easily be corrected; and by being accustomed to sing together in private, they will naturally adopt each other's manner, so as to render this part of worship delightful indeed.

No person should begin the first note of a strain before the clerk, nor hold the last note too long. Let a pause be made between each strain, long enough for a person's deliberately counting, *one—two*. This will add very much to the solemnity, and give time for the congregation to breathe. It is not uncommon to hear a single voice holding the last note of a strain, the length of a minim, after the clerk and the congregation are silent. Whether this is the consequence of a bad ear, or of a pleasure he may take in hearing his own voice, *he* can best determine; however, it certainly is a very great impropriety. There is only one way to prevent it. Let  
the

the clerk begin the next strain in the proper time, without paying any regard to him. This must convince him that his practice is highly improper.


In the choice of a tune great care should be taken by the clerk, that it be suitable to the Psalm or Hymn he is going to sing. A grave tune in a flat key, should not be sung to a Psalm, or Hymn of Praise and Thanksgiving; nor a lively, chearful tune in a sharp key, to a mournful one. For instance, the melody of Southwell, is by no means, expressive of the 95th Psalm, Short-Metre, (Dr. Watt's Version,) nor is the melody of Silver Street tune, set to that Psalm, proper for the 90th Psalm, Short-Metre. The same may be observed of many others.


The clerk ought to have time to fix upon proper tunes before he goes into the desk; the minister, therefore, should inform him, what Psalm or Hymn will suit his subject. If this be not done, the clerk can hardly have time to find the words, much less to chuse a proper tune.

There is nothing more common, nor, indeed, more disagreeable to a musical ear, than to hear *one* or more Counter Tenors, when there is a great deficiency in the Bass. This must always be discordant. In truth, the Counter Tenor should *never* be sung, unless there is a strong Bass. But if the Bass be powerful, the other will greatly increase the harmony.

To set this matter in as clear a light as possible, let us look at St. George's tune. The last note of the first strain in the Counter Tenor, which we are directed to hold, stands on D thus



The same note, in the Tenor, stands on A thus  a Fourth below ; which, in two parts, is a discord.

But if the Bass be sung, that note standing on D below thus  ; then we have a Fifth and an Octave from the Bass, which is true harmony, see St. George's tune, page 21. In short, very few tunes in three or four parts, will admit of the Counter Tenor, without the Bass or ground work.

A great exertion of the voice, is, by no means, necessary to good singing. It is not unusual to hear a person in the Tenor, or Counter Tenor, singing so loud as to overpower all the other parts ; the consequence generally is, that when he drops to a lower note which requires expression, his breath and voice are gone, so that he can express nothing. The same is frequently observable in the Bass. If the notes on B, C, and D above, are strongly sounded, then the succeeding notes, in an Octave below, as often is the case, will scarcely be heard ; because the voice and breath are exhausted. To avoid these inconveniencies, let the notes in the upper parts above E, that is, the space between the 4th and 5th lines ; and in the Bass all notes above A, or the upper line, be always softened.

This





This Collection consists, chiefly, of tunes in a quick movement, for the following reasons: because, tunes in that movement are generally sung the best. In the next place, as the judicious Dr. Watts hath observed, (see the Advertisement at the beginning of his Version of the Psalms), such a movement will permit us to enjoy the pleasure of singing a longer Psalm, than a slow movement will. I beg leave to transcribe the passage, as it is so applicable to the present purpose. “It were to be wished also,” says the Doctor, “that we might not dwell so long upon every note, and produce the syllables to such a tiresome extent with a constant uniformity of tone; which disgraces the Music, and puts the congregation quite out of breath in singing five or six stanzas. Whereas if the method of singing were but reformed to a greater speed of pronunciation, we might often enjoy the pleasure of a longer Psalm with less expence of time and breath; and our Psalmody would be more agreeable to that of the ancient churches, more intelligible to others, and more delightful to ourselves.” Lastly, because, that in tunes of slow movements, the key is frequently changed. This is occasioned either by persons who have not a good ear for Music; or by persons whose strong voices, being weakened by dwelling so long on every note, drop from the key a semi-tone, and sometimes more. The congregation not being able to distinguish the voice of the clerk, will drop also; so that an unpleasing dissonance, will continue throughout. The names of three or four tunes are altered, that they might be placed in an alphabetical order. I have only farther to add, that if this Publication, contributes to the improvement of Church Music, my end will be fully answered, and my labour well rewarded.

IS. SMITH.

A N  
E X P L A N A T I O N  
OF THE

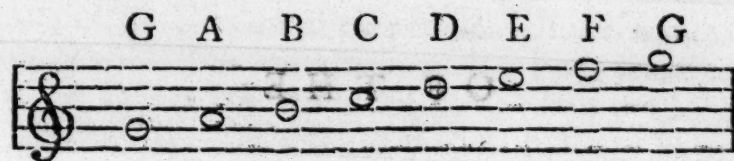
CHARACTERS, LETTERS, WORDS, &c. used in this COLLECTION.

- I. **T**HE five lines on which Music is engraved, are called a Stave.
- II. The character thus marked , at the beginning of a Stave, is called the G Cliff, for being placed on the second line, that line is called G.
- III. The Bass, or F Cliff, marked at the beginning of a Stave, thus , is a C reversed on the fourth line, which is called F.

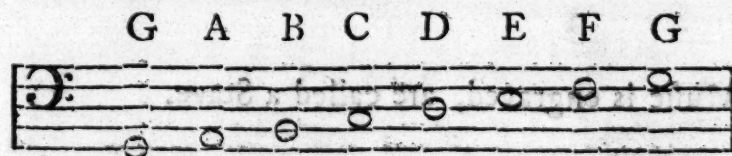
C.

IV. The

IV. The seven Letters or Keys in the G Cliff, which are repeated as often as the compass of the Music requires it; every eighth being always the same.



V. The seven Letters or Keys, in the Bass or F Cliff.




VI. The character thus marked  $\flat$ , is called a Flat; and when placed before any note sinks it half a tone. If one or more are placed immediately after the Cliff, at the beginning of the Stave, all the notes on such lines or spaces are flat; unless contradicted by a Natural.

VII. A Sharp thus marked  $\sharp$ , raises the note before which it is placed half a tone; as it does also, all the notes on the lines and spaces which have this mark at the beginning of a Stave, unless contradicted by a Natural.

VIII. A



VIII. A Natural thus marked  $\natural$ , causeth every note which before was flat, either at the beginning of a Stave, or accidentally, to have its own proper and natural sound.

IX. This character  $\overline{C}$ , at the beginning of a Stave, marks the slowest movement in Common Time, now generally used, which is called Adagio, and has four beats in a Bar, flow. The next, thus marked  $\overline{C}$ , is sung something quicker, and called Largo. The third marked thus  $\overline{C}$ , is called Allegro, or commonly, retorted Time; is sung two beats in a Bar, about as quick again as the first. The last is thus marked  $\overline{2/4}$ , and called the French Mood, and is to be sung something quicker than retorted Time. The marks of Triple Time are the following.  $\overline{3/2}$  is the slowest movement, and called Adagio, and is three beats in a Bar, flow. This  $\overline{3/4}$  is called Largo, to be sung quicker. There are several other Moods of Triple Time; but the above only, are commonly used in church Music. In this Collection there is one tune marked  $\overline{6/4}$ , which is, likewise, called Largo, and is to be sung flow. N. B. A dot after any one note thus , makes it half as long again.

# X. The Names of the Notes and Rests.



A Rest means silence equal in length to the note it represents.

XI. A single Bar is thus marked A double Bar thus When dotted on each side thus it means a repetition of the same strain, from the character thus marked :S: called a repeat.

XII. A Hold thus marked when placed over any note, signifies that it must be held longer than its proper time.

XIII. A Slur, thus marked is used to tie as many notes together as are to be sung to one syllable.

XIV. This

XIV. This mark  $\overbrace{\quad}$ <sub>3</sub>, over or under three notes, signifies, that they must be sung in the time of two of the same length.

XV. The Trill, or Skake is thus marked, *tr.*

XVI. The Letter or Key which seems best adapted to the harmony, is placed over each Time. Some of them are placed half a tone higher, and some half a tone lower, as hath already been observed. But the last note in the Bass will always point out the original Key. The name of the tune is also given, together with a Psalm or Hymn to which it is suitable. The Metres are also marked, C. M. for Common; S. M. for Short; L. M. for long; and P. M. for Particular Metres. Those tunes which have a Star placed before the Metres, were composed by the Publisher of this Collection.

XVII. Over the Tenor is written Loud, Soft, &c. &c. But whether any congregation will chuse to adopt this method of singing, must be left to their discretion. They are in this Collection marked as they are now commonly sung in several places, in, and about, London. By *Loud*, I mean the strains in which men and women sing in full chorus; by *Soft*, when the women and boys only sing. But as the women in most congregations are not accustomed to sing loud by themselves, it will be best for the men softly to accompany them, keeping both tune and time; and the women and boys singing in the Octave, or the Eighth above, will render the melody equally pleasing.

Before



Before I conclude, I would just observe that the letter *y*, at the end of a word, should be sounded like the letter *e*; for instance, Holy, *Hole*; Mighty *Mighte*; greatly, *greatle*, &c. Likewise the syllable *en*, in soften, chosen, &c. should be sung *soft'n*, *chos'n*. For to, *too*, long; for people, not *pepel*, but people, with the *t* a little softened; otherwise it will produce a harsh disagreeable sound, very disgusting to a musical ear.

# THE PITCH PIPE.

-g♯-	-Bb-		-db-	-eb-		-g♯-
G	A	B	C	D	E	F
-ab-	-a♯-		-c♯-	-d♯-		-f♯-
G	A	B	C	D	E	F

The Pitch Pipe is itself so simple an instrument, that directions how to use it, are altogether unnecessary.

# G E N E R A L I N D E X.

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D		Page
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Hotham	—	43
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Kidderminster	—	39
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Kingland

# G E N E R A L I N D E X.

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	M			Peckham	—	—	32	Stow, or Wallfal	—	—	19
Monkwell-Street	—	—	8	Portsmouth	—	—	66	Stamford, or Bath Chapel	—	—	20
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	N			Richmond	—	—	14	St. Alban's	—	—	33
Newport	—	—	9	Rickmanfworth	—	—	47	Sutton	—	—	34
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				Sydenham	—	—	16	Tetfworth, or Pelham	—	—	36

Witton's



# G E N E R A L I N D E X.

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Winchester	—	—	52	Non Nobis — — —	87	Particular-Metre, ditto	— 55
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F I N I S.



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# Common Metres

**A**  
✓ Abridge - - - - - 1

**B**  
Boston - - - - - 2  
Braintree - - - - - 4  
Bedford - - - - - 4

**C**  
Camberwell - - - - - 5  
Crowle - - - - - 5

**H**  
Highgate - - - - - 6

**I**  
Irish - - - - - 7

**K**  
Kingston - - - - - 7

**L**  
Low Dutch - - - - - 8

**M**  
Monkwell Street - - - - - 8

**N**  
Newport - - - - - 9  
Newbury - - - - - 10

**O**  
Oxford - - - - - 11

**P**  
Putney Heath - - - - - 12

**R**  
Ramsgate, or Ashley - - - 13  
Richmond - - - - - 14

**S**

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Sydenham - - - - - 16

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Stroudwater - - - - - 18

Sheffield - - - - - 19

Stow, or Walsal - - - - - 19

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Windfor - - - - - 23

Wandsworth - - - - - 23

Weston Favell - - - - - 24

E ABRIDGE. Psalm 96. Ver. 4. Dr. W. \*C. M.

Slow

Loud

Soft

Rehearfe his praise with awe pro - found Let know - ledge lead the Song nor

mock him with a So - - lemn found Up - - on a thoughtless Tongue.

2 G# BOSTON. Psalm 98. 2<sup>d</sup> Part. D<sup>r</sup> W. C. M. D.

Musical score for Psalm 98, 2<sup>d</sup> Part, D<sup>r</sup> W. C. M. D. The score is in G major (one sharp) and 3/4 time. It consists of two systems of three staves each. The first system includes dynamic markings 'Moderate', 'Loud', and 'Soft'. The second system includes a 'Loud' marking. The music features various note values, rests, and repeat signs.





First system of musical notation, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with a key signature of one sharp (F#). The music is divided into three measures by double bar lines. The first measure is marked "Soft", the second "Loud", and the third "Soft". The notation includes various note values, rests, and slurs.



Second system of musical notation, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with a key signature of one sharp (F#). The music is divided into three measures by double bar lines. The first measure is marked "Brisk", the second "Loud", the third "Soft", the fourth "Loud", the fifth "Soft", and the sixth "Loud". The notation includes various note values, rests, and slurs.

4

G

BRAINTREE. Psalm 132. Dr. W. \*C. M.

Tenderly

Three staves of music for 'BRAINTREE'. The top staff is in treble clef with a 4/4 time signature and a key signature of one flat. It begins with the instruction 'Tenderly'. The middle and bottom staves are in bass clef with a 4/4 time signature. The middle staff has dynamic markings 'Loud', 'Soft', and 'Loud' with hairpins. The bottom staff continues the bass line.

F

Moderate

BEDFORD.

Psalm 84.

Dr. W.

C. M.

Loud

Soft

Loud

Three staves of music for 'BEDFORD'. The top staff is in treble clef with a 2/2 time signature and a key signature of one flat. It begins with the instruction 'Moderate'. The middle and bottom staves are in bass clef with a 2/2 time signature. The middle staff has dynamic markings 'Loud', 'Soft', and 'Loud' with hairpins. The bottom staff continues the bass line.

G#

Brisk

CAMBERWELL.

Psalm 27.

1<sup>st</sup> Part.

Dr W.

\*C.M.

5

Loud

Soft

CROWLE.

Psalm 1.

Dr W.

C.M.

Loud

Soft

Loud



## G HIGHGATE. Hymn 62. B. 1. Dr W. \*C. M.

Brisk

Loud

Soft

Loud

Soft

Loud

but all: //

A musical score for a hymn, titled 'HIGHGATE. Hymn 62. B. 1. Dr W. \*C. M.'. The score is written on six staves, organized into three systems of two staves each. The first staff of each system is in treble clef, and the second is in bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The music is marked 'Brisk' at the beginning. Dynamic markings include 'Loud' and 'Soft' in various places. The score concludes with the instruction 'but all: //'. The paper is aged and shows some staining.

G IRISH. Psalm 145. 2<sup>d</sup> Part. Dr W. C. M.

78

Brisk

Loud

Soft

Loud

This musical score is for a piece titled 'G IRISH. Psalm 145. 2d Part. Dr W. C. M.' It is written for three staves in G major (one sharp) and 4/4 time. The tempo is marked 'Brisk'. The first staff uses a treble clef, the second a treble clef with a key signature change to F major (two flats), and the third a bass clef. The music features various dynamics: 'Loud' at the beginning of the first and third staves, and 'Soft' in the middle of the second staff. The piece concludes with a double bar line and repeat dots.

D Slow KINGSTON. Psalm 130. Dr W. \*C. M.

Slow

Loud

:S: Loud

Soft

This musical score is for a piece titled 'D Slow KINGSTON. Psalm 130. Dr W. \*C. M.' It is written for three staves in D major (two sharps) and 4/4 time. The tempo is marked 'Slow'. The first staff uses a treble clef, the second a treble clef with a key signature change to F major (two flats), and the third a bass clef. The music features dynamics: 'Loud' at the beginning of the first and second staves, and a section marked ':S: Loud' followed by 'Soft' on the second staff. The piece concludes with a double bar line and repeat dots.

LOWDUTCH. Psalm 37. 1<sup>st</sup> Part. Dr W. C.M.

Moderate

Musical score for 'LOWDUTCH. Psalm 37. 1<sup>st</sup> Part. Dr W. C.M.' in G major (one sharp) and common time. The score consists of three staves. The first staff is marked 'Moderate'. The second and third staves are marked 'Loud', 'Soft', and 'Loud' respectively. The music features a melody in the upper staves and a bass line in the lower staff, with various rests and accidentals.

Brisk

MONKWELL STREET. Psalm 111. 1<sup>st</sup> Part. \*C.M.

Musical score for 'MONKWELL STREET. Psalm 111. 1<sup>st</sup> Part. \*C.M.' in F major (two flats) and 3/2 time. The score consists of three staves. The first staff is marked 'Brisk'. The second and third staves are marked 'Loud' and 'Soft' respectively. The music features a melody in the upper staves and a bass line in the lower staff, with various rests and accidentals.



The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature is one sharp (F#). The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and bar lines. A dynamic marking 'Loud' is placed above the middle staff.

G# Moderate NEWPORT. Psalm 15. D<sup>r</sup> W. C.M.

The second system of the musical score also consists of three staves in the same clefs and key signature as the first system. The tempo marking 'Moderate' is written above the first staff. The music continues with similar notation. Dynamic markings 'Loud', 'Soft', and 'Loud' are placed above the middle staff at different points in the piece.

10

G#

NEWBURY.

Pfalm 77. 2d

Part.

D<sup>r</sup> W.

C. M.

Moderate

The musical score is written for three staves. The first staff is in treble clef and begins with a key signature of one sharp (F#) and a time signature of common time (C). The tempo is marked 'Moderate'. The second and third staves are in bass clef. The score includes various musical notations such as notes, rests, and bar lines. Dynamics are indicated by 'Loud' and 'Soft' markings, often preceded by a colon and 'S' (e.g., ':S: Loud', ':S: Soft'). There are also markings for 'h' (likely for 'half' or 'half note') and 'how' (likely for 'how' or 'how long'). The score concludes with a double bar line and repeat signs.

C# **Brisk** OXFORD. Psalm 13. D<sup>r</sup> W. C. M.

11

**Loud**

**:S: Soft**

**Loud**

1 2

1 2

1 2



12 C

Moderate

## PUTNEY HEATH. Psalm 47. Dr W. \* C. M.

**Loud** **Soft**

**Loud** **Soft** **Loud** **Soft** **Loud** **Soft** **Loud**

**Hallelujah** **Hallelujah** **Hallelujah** **Hallelujah** **Hallelujah** **Hallelujah** **Hallelujah**

G#

Moderate

RAMSGATE.

Hymn 88.

Book 2. Dr. W.

C.M.

Brisk

First system of musical notation for 'RAMSGATE'. It consists of three staves (treble, alto, and bass clefs) in G major (one sharp) and 2/4 time. The tempo is 'Moderate'. The first staff has a 'Loud' dynamic marking. The second staff has a 'Soft' dynamic marking. The third staff has a 'Loud' dynamic marking. The system ends with a double bar line and a repeat sign.

Second system of musical notation for 'RAMSGATE'. It consists of three staves (treble, alto, and bass clefs) in G major (one sharp) and 2/4 time. The tempo is 'Moderate'. The first staff has a 'Loud' dynamic marking. The second staff has a 'Soft' dynamic marking. The third staff has a 'Loud' dynamic marking. The system ends with a double bar line and a repeat sign.

Loud Soft Loud

Hallelujah Hallelujah Hallelujah Praise the Lord

Praise & Power be unto the Lamb forever Jesus Christ is our Redeemer Hallelujah Hallelujah Hallelujah Praise the Lord.

Hallelujah Hallelujah Hallelujah Praise the Lord.

1<sup>st</sup> G#

RICHMOND. Psalm 145. 1<sup>st</sup> Part. Dr W. \*C.M.

Tenderly

Loud

Soft

Loud



X  
C

Moderate

St MATTHEWS. Psalm 147. Dr W. C. M. D.

15



## SYDENHAM. Psalm 150. Dr W. \*C. M.

Moderate

Loud

Soft



**Loud**

**Soft Loud Soft Loud**

Halle-lu-jah Halle-lujah praise ye the Lord. Hallelujah praise ye the Lord. **Loud.**

Halle-lu-jah Halle-lujah praise ye the Lord Halle-lujah Hallelujah praise ye the Lord. **Loud.**

Halle-lujah praise ye the Lord Hallelujah praise ye the Lord. **Loud.**



SUDBURY. Psalm 149. D<sup>r</sup> W. C.M.

Brisk

Loud Soft Loud

This musical score is for a piece titled 'SUDBURY. Psalm 149. D. W. C.M.' It is written for three staves: Treble, Alto, and Bass. The key signature is one sharp (F#) and the time signature is 7/4. The tempo is marked 'Brisk'. The dynamics are marked 'Loud', 'Soft', and 'Loud' across the three staves. The music features a variety of note values, including eighth, quarter, and half notes, with some measures containing beamed sixteenth notes. The piece is divided into three measures by double bar lines.

G<sup>#</sup> Brisk STROUDWATER. Psalm 145. 1<sup>st</sup> Part. D<sup>r</sup> W. C.M.

Loud Soft Loud

This musical score is for a piece titled 'STROUDWATER. Psalm 145. 1st Part. D. W. C.M.' It is written for three staves: Treble, Alto, and Bass. The key signature is one sharp (F#) and the time signature is 3/2. The tempo is marked 'Brisk'. The dynamics are marked 'Loud', 'Soft', and 'Loud' across the three staves. The music features a variety of note values, including eighth, quarter, and half notes, with some measures containing beamed sixteenth notes. The piece is divided into three measures by double bar lines.

**R** *Slow* **SHEFFIELD.** Psalm 144. 2<sup>d</sup> Part. Dr W. C.M.



**A** *Moderate* **STOW.** Psalm 5<sup>th</sup> Dr W. C.M.



Moderate

STAMFORD. Psalm 98. 1<sup>st</sup> Part. Dr W. C.M.

musical score for "STAMFORD. Psalm 98. 1<sup>st</sup> Part. Dr W. C.M." in G major (one sharp) and 2/4 time. The score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and includes piano accompaniment. The tempo is marked "Moderate". The score is divided into two systems. The first system includes dynamics "Loud" and "Soft". The second system includes the dynamic "Loud". The lyrics "his great Sal-vation ://:" and "his great &c." are included. The score concludes with a double bar line and repeat signs.

Loud

Soft

his great Sal-vation ://:

Loud

his great &c.



G<sup>♯</sup> S<sup>t</sup>. GEORGES. Psalm 134. D<sup>r</sup> W. C. M.

Brisk

Loud

Soft

Loud

The musical score is arranged in three systems, each containing three staves (treble, alto, and bass clefs). The key signature is G major (one sharp). The time signature is common time (C). The first system is marked 'Brisk' and 'Loud' for the first measure, and 'Soft' for the second measure. The second system is marked 'Loud' for the first measure. The music concludes with a double bar line and repeat signs at the end of each system.

Moderate

Loud

S. Loud  
Soft

A Slow. WINDSOR. Psalm 119. 11<sup>th</sup> Part. Dr W. C. M.

23



G# Brisk WANDSWORTH. Psalm 95. Dr W. C. M.





## G# Brisk WESTON FAVELL. Psalm 8. Dr. W. C. M.

The musical score is written for a three-part setting of Psalm 8. It is in G major (one sharp) and 3/4 time, marked 'Brisk'. The score is divided into two systems, each containing three staves. The first system includes dynamics markings: 'Loud', 'Soft', 'Loud', and 'Soft'. The second system includes dynamics markings: 'Loud', 'Soft', and 'Loud'. The score features various musical notations including notes, rests, and repeat signs.

A	B	C	D	E
1	2	3	4	5
2	3	4	5	6
3	4	5	6	7
4	5	6	7	8
5	6	7	8	9
6	7	8	9	10
7	8	9	10	11
8	9	10	11	12
9	10	11	12	13
10	11	12	13	14
11	12	13	14	15
12	13	14	15	16
13	14	15	16	17
14	15	16	17	18
15	16	17	18	19
16	17	18	19	20
17	18	19	20	21
18	19	20	21	22
19	20	21	22	23
20	21	22	23	24
21	22	23	24	25
22	23	24	25	26
23	24	25	26	27
24	25	26	27	28
25	26	27	28	29
26	27	28	29	30
27	28	29	30	31
28	29	30	31	32
29	30	31	32	33
30	31	32	33	34
31	32	33	34	35
32	33	34	35	36
33	34	35	36	37
34	35	36	37	38
35	36	37	38	39
36	37	38	39	40
37	38	39	40	41
38	39	40	41	42
39	40	41	42	43
40	41	42	43	44

# Short Metre

**A**  
 Amerham - - - - - 25  
 Aylesbury - - - - - 25

**B**  
 Brentwood - - - - - 26

**C**  
 Clapham - - - - - 26

**D**  
 Durham - - - - - 27  
 Dudley - - - - - 27

**E**  
 Enfield - - - - - 28

**Epping** - - - - - 29

**F**  
 Farnham - - - - - 29

**I**  
 Ipswich - - - - - 30

**K**  
 Kidderminster - - - - - 30

**N**  
 Newcastle - - - - - 31

**New Eagle Street** - - - - - 31

**O**  
 Orange - - - - - 32

**P**  
 Peckham - - - - - 32

**S**  
 Southwell - - - - - 33

**St. Albans** - - - - - 33

**Sutton** - - - - - 34

**St. Thomas's** - - - - - 34

**Silver Street** - - - - - 35

**T**  
 Tetfworth - - - - - 36



A

AMERSHAM.

Psalm 90.

Dr W.

\*S. M.

25

Very Slow



A Slow

AYLESBURY.

Psalm 99.

Dr W.

S. M.

Loud



**A** *Slow* **BRENTWOOD. Psalm 45. Dr. W. S.M.**

Three staves of music for Brentwood, Psalm 45, Dr. W. S.M. The first staff is in treble clef with a 3/4 time signature. The second and third staves are in bass clef with a 4/4 time signature. The music is divided into three sections by double bar lines, labeled 'Loud', 'Soft', and 'Loud' respectively. The notes are mostly quarter and eighth notes, with some rests.

**B** *Slow* **CLAPHAM. Psalm 48. 1<sup>st</sup> Part. Dr. W. S.M.**

Three staves of music for Clapham, Psalm 48, 1st Part, Dr. W. S.M. The first staff is in treble clef with a 3/2 time signature. The second and third staves are in bass clef with a 2/2 time signature. The music is divided into three sections by double bar lines, labeled 'Loud', 'Soft', and 'Loud' respectively. The notes are mostly quarter and eighth notes, with some rests.

F **Brisk** D U R H A M . P s a l m 99. 1<sup>st</sup> Part. D<sup>r</sup> W. S. M. 27

Loud :S: Soft Loud

G **Moderate** D U D L E Y . P s a l m 63. D<sup>r</sup> W. S. M.

Loud Soft Loud



28 G

ENFIELD. Psalm 103. 1<sup>st</sup> Part Dr W. \* S. M.

Slow

Loud

Soft

9 8 6 5 6 4

Brisk

Loud

6 5

6

6 6 6 8 6 5

E Moderate

EPPING.

Psalm 99. 2<sup>d</sup>. Part. D<sup>r</sup> W. \* S. M.

G Moderate

FARNHAM.

Psalm 19. 2<sup>d</sup> Part. D<sup>r</sup> W. S. M.

30  
Bb

Moderate IPSWICH. Psalm 48. 1<sup>st</sup> Part. Dr W. S. M.

Loud Soft Loud

their Songs &c.

A. Brisk KIDDERMINSTER. Psalm 8. Dr W. S. M.

Loud Soft Loud



G Moderate NEWCASTLE. Psalm 48. 2<sup>d</sup> Part. D<sup>r</sup> W. S. M.

Musical score for 'NEWCASTLE' in G major, 4/4 time, Moderate tempo. The score is for the 2<sup>d</sup> Part and is written for three staves: Treble, Treble, and Bass. The key signature is one sharp (F#). The tempo is Moderate. The dynamics are Loud, Soft, and Loud. The score consists of three measures, each with a repeat sign at the end.

G Brisk NEW EAGLE STREET. Hymn 104. Book 2. D<sup>r</sup> W. \*S.M.

Musical score for 'NEW EAGLE STREET' in G major, 4/4 time, Brisk tempo. The score is for Hymn 104, Book 2, and is written for three staves: Treble, Treble, and Bass. The key signature is one sharp (F#). The tempo is Brisk. The dynamics are Loud, Soft, and Loud. The score consists of three measures, each with a repeat sign at the end.

**A** *Slow* **ORANGE.** Psalm 55. D<sup>r</sup> W. S.M.**D** *Tenderly* **PECKHAM.** Hymn 14. Book 2. D<sup>r</sup> W. \*S.M.

A Slow SOUTHWELL: Hymn 110. Book 2. D<sup>F</sup> W. S.M.

33

Loud Soft Loud

G Moderate St. ALBANS. Hymn 51, Book 1. D<sup>F</sup> W. \*S.M.

Loud Soft Loud



Brisk

SUTTON.

Psalm 19. 1<sup>st</sup> Part. Dr. W. S. M.

First system of music for Psalm 19, 1<sup>st</sup> Part. Dr. W. S. M. by Sutton. The music is in F major (one flat) and 3/2 time. It consists of three staves. The tempo is marked 'Brisk'. The dynamics are marked 'Loud', 'Soft', and 'Loud' across the staves.

Moderate

S<sup>t</sup>. THOMAS'S.Psalm 23<sup>d</sup>

Dr. W.

S. M.

Second system of music for Psalm 23, Dr. W. S. M. by St. Thomas's. The music is in G major (one sharp) and common time. It consists of three staves. The tempo is marked 'Moderate'. The dynamics are marked 'Loud', 'Soft', and 'Loud' across the staves. A triplet of eighth notes is marked with a '3' in the first staff.

(C) **SILVER STREET. Psalm 95. D<sup>r</sup> W. \*S.M.**

Moderate

Loud

Soft

Loud

Slow

Soft

Loud

Soft

Loud

Praise ye the Lord Hallelujah Praise ye the Lord Hallelujah ://: ://: ://: Praise ye the Lord

D TETSWORTH. Psalm 103. 2<sup>d</sup> Part. Dr W. S.M.D.

Musical score for the 2<sup>d</sup> Part of Psalm 103, Tetsworth, Dr. W. S.M.D. The score is written for three staves (Treble, Alto, and Bass) and includes dynamic markings: Moderate, Loud, Soft, and High as the &c.

The score is written for three staves (Treble, Alto, and Bass) and includes dynamic markings: Moderate, Loud, Soft, and High as the &c. The music is in 3/4 time and features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The key signature is one sharp (F#).



<p>             1. <i>...</i>              2. <i>...</i>              3. <i>...</i>              4. <i>...</i>              5. <i>...</i>              6. <i>...</i>              7. <i>...</i>              8. <i>...</i>              9. <i>...</i>              10. <i>...</i> </p>	<p>             1. <i>...</i>              2. <i>...</i>              3. <i>...</i>              4. <i>...</i>              5. <i>...</i>              6. <i>...</i>              7. <i>...</i>              8. <i>...</i>              9. <i>...</i>              10. <i>...</i> </p>	<p>             1. <i>...</i>              2. <i>...</i>              3. <i>...</i>              4. <i>...</i>              5. <i>...</i>              6. <i>...</i>              7. <i>...</i>              8. <i>...</i>              9. <i>...</i>              10. <i>...</i> </p>	<p>             1. <i>...</i>              2. <i>...</i>              3. <i>...</i>              4. <i>...</i>              5. <i>...</i>              6. <i>...</i>              7. <i>...</i>              8. <i>...</i>              9. <i>...</i>              10. <i>...</i> </p>
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# Long Metre

A	
Acton - - - - -	37
Alie Street - - - - -	38
Angels' Song - - - - -	39
B	
Babylons Streams - - - - -	39
C	
Cumberland - - - - -	40
D	
Devonshire - - - - -	41
H	
Hague - - - - -	41

Hampstead - - - - -	42
Hotham - - - - -	43
I	
Iflington - - - - -	44
K	
Kettering - - - - -	45
Kingfland - - - - -	46
M	
Magdalen - - - - -	46
O	
Old 100 - - - - -	47
R	

Rickmanfworth - - - - -	47
Rochford - - - - -	48
Radwinter - - - - -	48
Rockingham - - - - -	49
S	
Southampton - - - - -	50
St. Pauls - - - - -	52
W	
Winchester - - - - -	52
Wells's Row - - - - -	53
Watford - - - - -	54

m. 1. 2. 3. 4. 5.

B

Moderate

ACTON. Psalm 146. D<sup>r</sup> W. C. \* L.M.

378

The musical score is written for three systems of three staves each. The first system includes dynamics 'Moderate', 'Loud', and 'Soft'. The second system includes the dynamic 'Loud'. The music is in 2/2 time and G major. The notation includes various note values, rests, and bar lines. The first system has a 'Moderate' tempo marking. The second system has a 'Loud' dynamic marking. The third system has a 'Soft' dynamic marking. The score is for a hymn titled 'ACTON. Psalm 146. D<sup>r</sup> W. C. \* L.M.'.



ALIE STREET. Psalm 135. 1<sup>st</sup> Part. Dr W. L.M.

Bb Brisk

3/2

Loud

Soft Loud

h

The musical score is written for three systems, each containing a treble and bass staff joined by a brace. The key signature is B-flat major (two sharps: F# and C#). The time signature is 3/2. The first system is marked 'Bb Brisk'. The second system is marked 'Loud' and features a fermata over the final note of the first staff. The third system is marked 'Soft' and 'Loud', with a fermata over the final note of the first staff. The notation includes various note values (half, quarter, eighth, and sixteenth notes), rests, and dynamic markings.

## G# ANGELS SONG. Psalm 36. Dr W. L.M.

Moderate

G Slow BABYLONS STREAMS. Psalm 69. 1<sup>st</sup> Part. Dr W. L.M.

Slow



CUMBERLAND: Psalm 23. D<sup>r</sup> W. L.M.

G Moderate

The musical score is written for a three-part setting in G major (one sharp) and 3/2 time. It consists of two systems, each with three staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The tempo is marked 'Moderate'. The first staff of the first system has a 'Loud' dynamic marking. The second staff of the first system has a 'Soft' dynamic marking. The second system begins with a repeat sign and a 'Soft' dynamic marking. The score concludes with a double bar line and repeat dots.



**K** Very Slow **DEVONSHIRE. Psalm 132. Dr. W. L.M.**

Handwritten: 4 2 26

**Loud** **Soft** **Loud**

**G** Brisk **HAGUE. Psalm 147. 1<sup>st</sup> Part. Dr. W. L.M.**

**Loud** **Soft** **Loud**

HAMPSTEAD. Psalm 92. 1<sup>st</sup> Part. Dr W. \*L.M.

G Brisk

Loud

Soft

Loud

The musical score is written on four systems of staves. The first system consists of three staves: a treble clef staff, an alto clef staff, and a bass clef staff. The second system also consists of three staves. The third system consists of three staves. The fourth system consists of three staves. The notation includes various note values, rests, and bar lines. Dynamics include 'Loud' and 'Soft' markings.

F **Slow** HOTHAM. Psalm 118. Dr W. L.M.

4  
2122

A handwritten musical score for a hymn titled "HOTHAM. Psalm 118. Dr W. L.M.". The score is written on ten staves, organized into five systems of two staves each. The first staff of the first system is marked with a treble clef, a common time signature (C), and the tempo instruction "Slow". The first staff of the second system is marked with a treble clef and the dynamic instruction "Loud". The first staff of the third system is marked with a bass clef and the dynamic instruction "Soft". The first staff of the fourth system is marked with a treble clef and the dynamic instruction "Loud". The first staff of the fifth system is marked with a treble clef and the dynamic instruction "Soft". The first staff of the sixth system is marked with a bass clef and the dynamic instruction "Loud". The score is written in a cursive, handwritten style. The music consists of a single melodic line, likely for a voice or a single instrument. The notation includes various note values, rests, and bar lines. The paper is aged and shows some staining.



C Brisk

## ISLINGTON. Psalm 117. Dr W. L.M.

A musical score for a hymn titled "ISLINGTON. Psalm 117. Dr W. L.M.". The score is written for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked "C Brisk" and the time signature is 3/4. The key signature has one flat (B-flat). The score is divided into two systems. The first system consists of three staves: a vocal staff (Soprano) and a piano staff (Alto and Bass). The second system consists of three staves: a vocal staff (Tenor) and a piano staff (Alto and Bass). The tempo is marked "C Brisk". The score includes dynamic markings: "Loud" and "Soft". The score is written in a historical style, with a large initial "C" for the tempo marking. The piano part features a prominent bass line in the left hand and a more active melody in the right hand. The vocal parts are written in a simple, homophonic style, with the Soprano part often carrying the melody. The score concludes with a double bar line and a repeat sign.

Loud

Soft

Loud

G# Brisk KETTERING. Psalm 92<sup>d</sup> 1<sup>st</sup> Part. Dr W. L.M.D.

45

This is a handwritten musical score for a piece titled 'KETTERING. Psalm 92<sup>d</sup> 1<sup>st</sup> Part. Dr W. L.M.D.' The score is written on four systems of staves, each system consisting of a treble and bass staff joined by a brace. The key signature is G major (one sharp, F#) and the time signature is common time (C). The tempo is marked 'Brisk'. The score includes dynamic markings: 'Loud' and 'Soft'. The first system has 'Loud' at the beginning, 'Soft' in the middle, and 'Loud' at the end. The second system has 'Soft' in the middle and 'Loud' at the end. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The handwriting is in a historical style, and the paper shows signs of age.

KINGSLAND. Psalm 89. 6<sup>th</sup> Part. Dr W. \*L.M.

A Very Slow

Loud Soft Loud

## G# Moderate MAGDALEN. Psalm 113. Dr W. L.M.

Loud Soft Loud

1 2

1 2

1 2



G# Slow OLD 100. Psalm 100. Dr. W. L.M.

Musical score for 'OLD 100. Psalm 100. Dr. W. L.M.' in G major, slow tempo. The score consists of three staves: Treble, Treble, and Bass. The first staff has dynamics 'Loud', 'Soft', and 'Loud' marked below it. The music is in common time (C) and features a simple, hymn-like melody with sustained notes and some eighth-note patterns.

G# Moderate RICKMANSWORTH. Psalm 84. 2<sup>d</sup> Part. Dr. W. L.M.

Musical score for 'RICKMANSWORTH. Psalm 84. 2<sup>d</sup> Part. Dr. W. L.M.' in G major, moderate tempo. The score consists of three staves: Treble, Treble, and Bass. The first staff has dynamics 'Loud', 'Soft', and 'Loud' marked below it. The music is in 3/4 time and features a more active melody with many eighth and sixteenth notes, including some triplets.

G Brisk ROCHFORD. Psalm 144. Dr W. L.M.

Three staves of music for 'ROCHFORD'. The first staff is in G major, 4/4 time, marked 'Brisk'. The second and third staves are in 3/4 time. Dynamics are marked 'Loud', 'Soft', and 'Loud' across the staves.

A Brisk RADWINTER. Hymn 146. 2<sup>d</sup> Book. Dr W. \*L.M.

Three staves of music for 'RADWINTER'. The first staff is in A major, 2/2 time, marked 'Brisk'. The second and third staves are in 3/2 time. Dynamics are marked 'Loud', 'Soft', and 'Loud' across the staves.

A

ROCKINGHAM. Psalm 24.

D<sup>r</sup> W. L.M.

49

Brisk

Loud

*h*  
Loud  
Soft

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The tempo is marked 'Brisk' and the dynamics are 'Loud' and 'Soft'. The score consists of two systems of staves. The first system has three staves (Soprano, Alto, Tenor) and the second system has two staves (Bass and Keyboard). The music is in 2/4 time and features a variety of note values, rests, and dynamic markings.



A *Brisk* SOUTHAMPTON. 1<sup>st</sup> Part. Psalm 136. Ver. 1, 3, 5, & 7. D<sup>r</sup> W. \* L.M.

The musical score is written for piano in D major (two sharps) and 3/4 time. It consists of two systems of three staves each. The first system includes dynamic markings of *Loud*, *Soft*, and *Loud*. The second system includes *Soft*, a repeat sign with first and second endings, and *Loud*. The piece concludes with a final double bar line and a 3/4 time signature.

922

10

E

Very Slow

## ST. PAULS. Psalm 17. Dr W. \* L.M.

Loud Soft Loud

C

Moderate

## WINCHESTER. Psalm 2. Dr W. L.M.

Loud Soft Loud



C# Brisk WELL'S ROW. Psalm 95. Dr. W. \* L.M.

The musical score is arranged in three systems, each consisting of a piano accompaniment (treble and bass staves) and a vocal line (treble staff). The tempo is marked 'Brisk' and the key signature is one sharp (C#). The lyrics are 'Hal-le-lujah' repeated throughout.

**System 1:** The piano part features a steady eighth-note accompaniment. The vocal line begins with a 'Loud' dynamic, followed by a 'Soft' section, and ends with a 'Loud' section.

**System 2:** The piano part continues with the same accompaniment. The vocal line has dynamics of 'Soft', 'Loud', 'Soft', and 'Loud'.

**System 3:** The piano part concludes with the same accompaniment. The vocal line repeats the lyrics 'Hal-le-lujah' across the system.

Lyrics for the vocal line:

Hal - le-lujah Hal - le-lujah Hal - le-lujah Hal - le-lujah Hal - - - le - lu - jah

Hal - le-lujah Hal - le-lujah Hal - le-lujah Hal - le-lujah Hal - - - le - lu - jah.

Hal - le-lujah Hal - le-lujah Hal - le-lujah Hal - - - le - lu - jah.

Slow

WATFORD. Psalm 22<sup>d</sup> Dr. W. L.M. h. n. 90. 3-

The musical score is written for a piano and features two systems of three staves each. The first system begins with a treble clef and a key signature of one flat (F major). The tempo is marked 'Slow'. The first staff of the first system is marked 'Loud' and contains a series of eighth notes. The second staff of the first system is marked 'Soft' and contains a series of eighth notes. The third staff of the first system is marked 'Soft' and contains a series of eighth notes. The second system begins with a treble clef and a key signature of one flat (F major). The first staff of the second system is marked 'Loud' and contains a series of eighth notes. The second staff of the second system is marked 'Soft' and contains a series of eighth notes. The third staff of the second system is marked 'Loud' and contains a series of eighth notes. The score concludes with a double bar line.

1870

Item	Quantity	Unit	Price	Total
1. 1000 lbs. of No. 1	1000	lbs.	1.00	1000.00
2. 500 lbs. of No. 2	500	lbs.	.80	400.00
3. 250 lbs. of No. 3	250	lbs.	.60	150.00
4. 100 lbs. of No. 4	100	lbs.	.40	40.00
5. 50 lbs. of No. 5	50	lbs.	.20	10.00
6. 25 lbs. of No. 6	25	lbs.	.10	2.50
7. 10 lbs. of No. 7	10	lbs.	.05	.50
8. 5 lbs. of No. 8	5	lbs.	.02	.10
9. 2 lbs. of No. 9	2	lbs.	.01	.02
10. 1 lb. of No. 10	1	lb.	.00	.00
<b>Total</b>	<b>2125</b>	<b>lbs.</b>		<b>1602.50</b>



# Particular Metre

C  
Chelsea, or St Swithin's - - 55

D  
Dalston - - - - - 56

Denmark - - - - - 57

E  
Eagle Street - - - - - 62

Easter Hymn - - - - - 63

F  
Funeral Thought - - - 64

H  
Hampton - - - - - 64

M  
Mile End - - - - - 65

P  
Portsmouth - - - - - 66

R  
Reading - - - - - 67

S  
St Hellen's - - - - - 68

An Anthem taken out of  
the 138 Psalm - - - - } 69

An Anthem taken out of  
the 134 and 66 Psalms - } 80

Non nobis - - - - - 87

O Absalom my Son - - - 90

CHELSEA. Psalm 84. Dr W. P.M.

55

Loud

Soft

Loud

h

h

G Brisk

DALSTON.

Psalm 122.

Dr W.

P. M.

**Loud**

**Soft** **Loud**



**Db** **Very Slow** **DENMARK. Psalm 100. Ver. 2, 3, 4, 5, & 6. D<sup>r</sup> W.**

**Loud**

Before Je - ho - vah's awful Throne Ye na - tions bow with sacred Joy Know that the Lord is

**Soft** **Loud**

God a - - lone He can cre - ate and he De - stroy He can cre - ate and he de - stroy

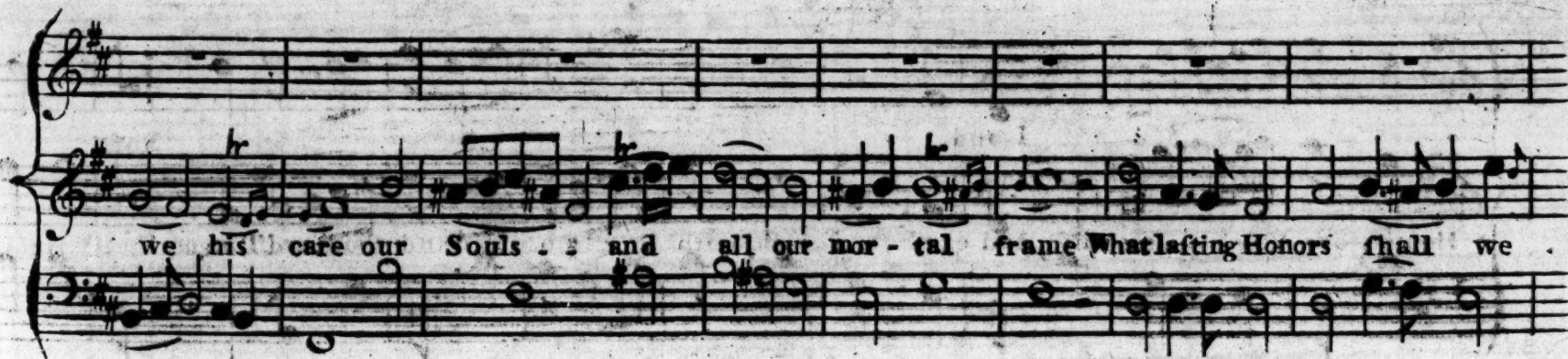
Tenderly

Soft

His sov'reign Pow'r with- out our aid Made us of Clay and form'd us Men And when like wand'ring Sheep we

Slow For 1. or 2. Voc.\*

stray'd he brought us to his fold again he brought us to his fold a - - gain we are his People



we his care our Souls . . and all our mor - tal frame What lasting Honors shall we



Brisk Loud Soft

rear Almighty Ma - - ker to thy name We'll crowd thy Gates with thank - full Songs High as the



**Loud** **Soft**

Heavns our Voi - - - ces raise And earth and earth with her ten thousand thousand Tongues Shall fill thy

**Loud** **Soft** **Loud** **Moderate**

Courts with sounding Praise shall fill thy Courts with sounding Praise shall fill shall fill thy Courts with sounding Praise **Wide**

wide as the world is thy command Vast as Eternity Eternity thy Love Firm as a Rock thy Truth must stand When rolling Years shall

Soft Loud

cease to move shall cease to move When rolling Years shall cease to move When rolling Years shall cease to move

G Brisk

Loud Soft

Loud



Db

Moderate

## EASTER HYMN.

163

**Loud** **Soft** **Loud** **Soft**

Jesus Christ is ris'n to Day Hal - - - le - lu-jah Our triumphant Holy day Hal - - - le - lu-jah

**:S: Soft** **Loud** **Soft** **Loud**

**Loud** **Soft** **Loud** **Soft**

Who so lately on the Cross Hal - - - le - lu-jah Suffer'd to redeem our loss Hal - - - le - lu-jah.

FUNERAL THOUGHT. Hymn 63. D<sup>F</sup> W. \*C.M.

A Moderate

C Moderate HAMPTON. Hymn 167. 2<sup>d</sup> Book D<sup>F</sup> W. \*L.M.

## A MILE END. Psalm 50. W. \* P. M. 21801

Brick

Loud Soft

Loud

The musical score is written for three staves. The first staff is in treble clef, the second in alto clef, and the third in bass clef. The music is in common time. The first system is marked 'Brick' and 'Loud'. The second system is marked 'Soft'. The third system is marked 'Loud'. The score includes various note values, rests, and bar lines.



B **PORTSMOUTH.** Psalm 148. D<sup>r</sup> W. P. M.

Moderate

A musical score for a hymn titled "PORTSMOUTH. Psalm 148. D. W. P. M." The score is written for three parts: Soprano, Alto, and Bass. The tempo is marked "Moderate". The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into two systems. The first system consists of three staves. The second system also consists of three staves. The music features various dynamics, including "Loud" and "Soft", and includes triplets in the final measures of the second system. The notation includes notes, rests, and bar lines.

**Loud** **Soft** **Loud**

**Soft** **Loud**

C#

Moderate

READING.

Psalm 122.

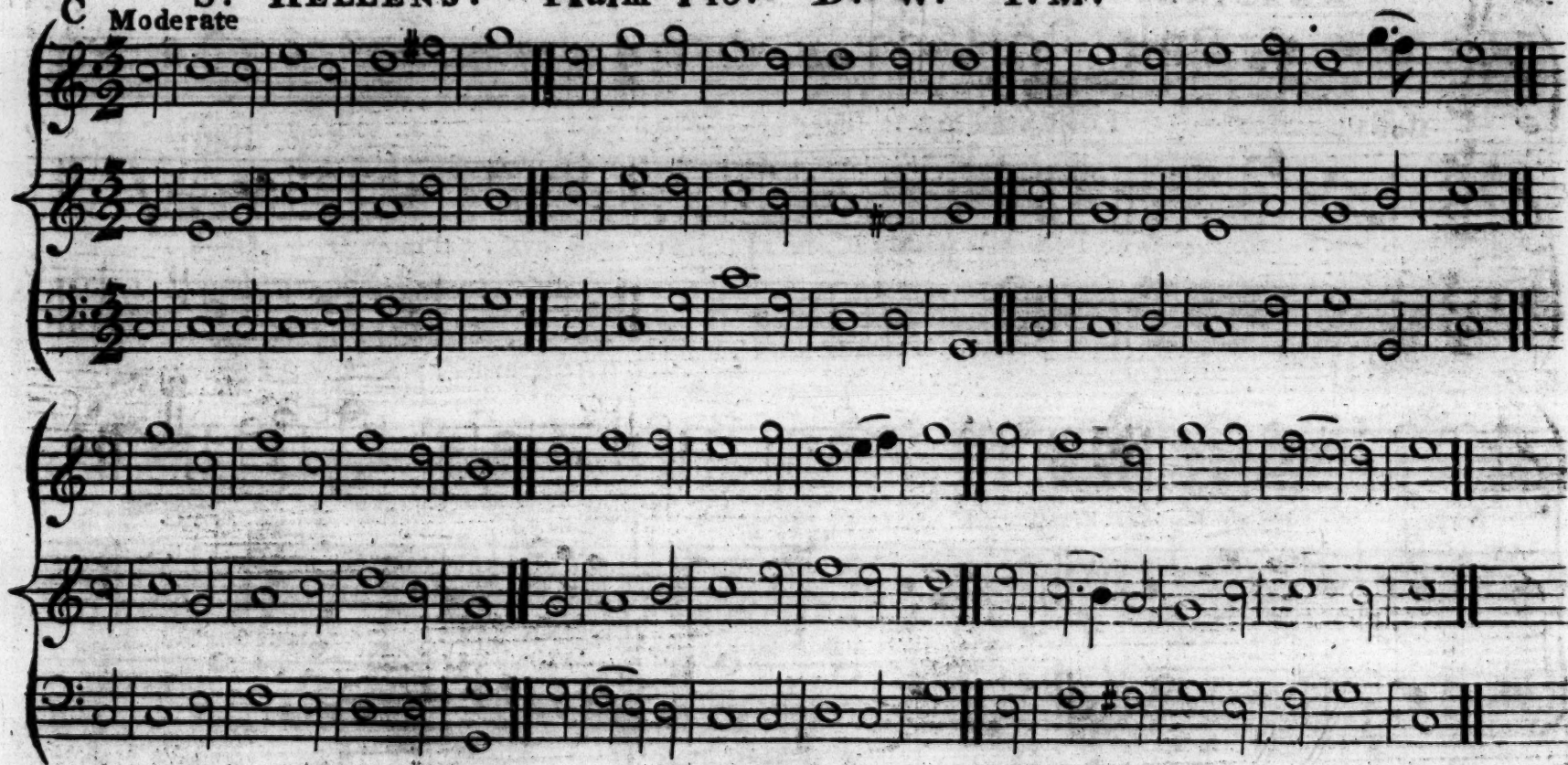
DR W.

\*P.M.

67

The musical score is written for a four-part setting of Psalm 122. It is in C major (one sharp) and 2/4 time. The tempo is marked 'Moderate'. The score is divided into two systems, each with two staves. The first system (top two staves) is marked 'Loud'. The second system (bottom two staves) is marked 'Soft'. The middle two staves (third and fourth) are marked 'Loud'. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The key signature is C major, and the time signature is 2/4. The score is written in a traditional, handwritten style with some ink bleed-through from the reverse side.

Moderate





The musical score is arranged in three systems, each with three staves. The top staff is a vocal line in treble clef, the middle is an instrumental line in treble clef, and the bottom is a bass line in bass clef. The time signature is 3/4. The key signature has one sharp (F#). The lyrics are written below the staves, with some words appearing on multiple lines.

I will praise Thee O Lord will praise Thee O Lord will praise Thee O

I will praise Thee O Lord will praise Thee O Lord

I will praise Thee O Lord will

Lord will praise Thee O Lord with my whole Heart be - - fore the

will praise Thee O Lord with my whole Heart be - fore the Gods will I sing

praise Thee will praise Thee O Lord with my whole Heart be - - fore the Gods will

Gods will I - - sing praises sing prais - - - es sing prais - - - es un - to Thee

praises sing prais - - - es sing prais - - - es sing prais - - - es un - to Thee

I sing praises sing prais - - - es sing prais - - - es sing praises un - to Thee

I will wor - ship towrds thy ho - - ly Temple and praise thy

I will wor - ship towrds thy ho - - ly Temple thy ho - - ly Temple and praise thy

I will wor - ship towrds thy ho - - - ly Temple thy ho - - - ly Temple and

[illegible]



## Bass Solo.

Allegro ma non Presto



In the Day when I cried thou answeredst me In the Day when I



cried thou answeredst me and strengthenedst me and strengthenedst me with strength in my



Soul In the Day when I cried thou answeredst me and strengthenedst me with



Strength in my Soul and strengthenedst me and strengthenedst me with



Strength - - - in my Soul Soul

## Brisk Chorus.

All the Kings of the Earth shall praise thee shall praise thee O - - -

All the Kings of the Earth shall praise thee shall

All the Kings of the

Lord shall praise thee O Lord

praise thee O Lord Yea

Earth shall praise thee shall praise thee O Lord

All the Kings of the Earth shall praise thee shall praise thee O



for great is the Glory great is the Glory

they shall sing shall sing in the Ways of the Lord Yea

shall praise thee O - - - - - Lord

- - - - - Lord Yea they shall

Detailed description: This is a musical score for four staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is also a treble clef. The third staff is a treble clef. The fourth staff is a bass clef. The lyrics are written below the staves. The first staff has the lyrics 'for great is the Glory great is the Glory'. The second staff has the lyrics 'they shall sing shall sing in the Ways of the Lord Yea'. The third staff has the lyrics 'shall praise thee O - - - - - Lord'. The fourth staff has the lyrics '- - - - - Lord Yea they shall'. There are various musical notations including notes, rests, and a fermata over the 'O' in the third staff.

of the Lord Yea they shall sing shall sing in the Ways of the

Yea they shall sing in the Ways of the Lord for great is the

for great is the Glory great is the Glo-ry of the Lord

sing shall sing in the Ways of the Lord Yea Yea

Lord Yea Yea they shall sing in the  
Glory great is the Glo-ry of the Lord for great is the Glory  
Yea they shall sing shall sing in the Ways of the Lord  
they shall sing in the Ways of the Lord for great is the Glory of the



Ways of the Lord for great is the Glory of the Lord for

great is the Glory of the Lord for great is the Glory the

Yea Yea they shall sing in the Ways of the Lord for

Lord for great is the Glory great is the Glo-ry the Glory of the

great is the Glory for great is the Glory the Glory of the Lord.

Glo - - - ry of the Lord for great is the Glo - - ry of the Lord.

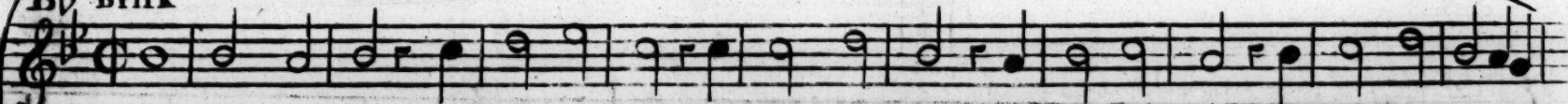
great is the Glory of the Lord for great is the Glory of the Lord.

Lord for great is the Glory the Glo - - - ry of the Lord

The image shows a musical score for a hymn. It consists of four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. The lyrics are written below the notes. The music is in a simple, hymn-like style with a key signature of one flat (B-flat). The lyrics are: 'great is the Glory for great is the Glory the Glory of the Lord.' on the first staff, 'Glo - - - ry of the Lord for great is the Glo - - ry of the Lord.' on the second staff, 'great is the Glory of the Lord for great is the Glory of the Lord.' on the third staff, and 'Lord for great is the Glory the Glo - - - ry of the Lord' on the fourth staff. There are some faint markings at the top of the page, possibly '1844' and '1000'.

## ANTHEM.

134 and 66 Psalm.

B $\flat$  Brisk

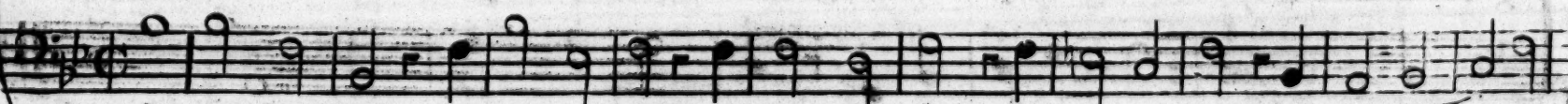
O praise the Lord with one consent O praise the Lord with one consent And Mag - - ni-



O praise the Lord with one consent O praise the Lord with one consent And Mag - - ni-




O praise the Lord with one consent O praise the Lord with one consent And Mag - - ni-




O praise the Lord with one consent O praise the Lord with one consent And Mag - - ni-






fie his Name Praise the Lord with one consent And Mag - - - ni - fie his Name



fie his Name Praise the Lord with one consent And Mag - - - ni - fie his Name



fie his Name Praise the Lord with one consent And Mag - - - ni - fie his Name



fie his Name Praise the Lord with one consent And Mag - - - ni - fie his Name

Slow



Let all the Servants of the Lord His worthy praise his worthy praise proclaim



Let all the Servants of the Lord His worthy praise His worthy worthy praise proclaim



Let all the Servants of the Lord His worthy praise his worthy praise proclaim



Let all the Servants of the Lord His worthy praise His worthy worthy praise proclaim

**Brisk Chorus with two Tenors**

[illegible]



A musical score for a hymn, consisting of five staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, rhythmic style using quarter and eighth notes. The lyrics are printed below each staff, with hyphens indicating that the words continue across the lines. The lyrics are: "O be joyful in God all ye Lands O be joyful in God all ye Lands make His praise Glo -". The paper is aged and shows some staining and wear.

O be joyful in God all ye Lands O be joyful in God all ye Lands make His praise Glo -

O be joyful in God all ye Lands O be joyful in God all ye Lands make His praise Glo -

O be joyful in God all ye Lands O be joyful in God all ye Lands make His praise Glo -

O be joyful in God all ye Lands O be joyful in God all ye Lands make His praise Glo -

O be joyful in God all ye Lands O be joyful in God all ye Lands make His praise Glo -

rious O be joyful in God all ye Lands in God all ye Lands O be joyful in God all ye Lands in .

rious O be joyful in God all ye Lands in God all ye Lands - - in God all ye Lands in .

rious O be joyful in God all ye Lands in God all ye Lands - - in God all ye Lands in .

rious O be joyful in God all ye Lands in God all ye Lands in God all ye Lands .

O be joyful in God all ye Lands .



God all ye Lands O be joyful in God all ye Lands make his praise Glo - rious

God all ye Lands O be joyful in God all ye Lands make his praise Glo - rious

God all ye Lands O be joyful in God all ye Lands make his praise Glo - rious

O be joyful in God all ye Lands make his praise Glo - rious

O be joyful in God all ye Lands make his praise Glo - rious



## NON NOBIS.

Brisk Loud

Non no-bis Do-mi-ne non no - - - bis fed nomi-ni tuo - - - da

Non no-bis Do-mi-ne non no - - - bis fed nomi-ni tuo -

Non nobis Do-mi-ne non no - - - bis fed

Soft

Glo-ri - - am fed nomini tuo - - da Glo-ri - - am Non no-bis Do-mi-

- - da Glo-ri - - am fed nomini tuo - - da Glo-ri - am Non nobis

nomini tuo - - da Glo-ri - - am fed nomini tuo - - da Glo-ri - - am -

ne non no - - - bis fed no-mi-ni tuo - - - da Glo - ri - - am

Do - mi - ne non no - - - bis fed nomi - ni tuo - - - da Glo - ri -

Non no - bis Do - mi - ne non no - - - - bis fed no - mini tuo - -

Loud

fed no-mi-ni tuo - - - da Glo - ri - - am Non no - bis Do - mi -

am fed nomi - ni tuo - - - da Glo - ri - - am Non no - bis

da Glo - ri - - - am fed nomi - ni tuo - - da Glo - - ri - - - am

ne non no - - bis fed no-mi-ni tuo - - da Glo-ri - - am fed nomi-ni .

Do - mi-ne non no - - bis fed nomini tuo - - da Glo-ri - am fed .

Non nobis Do-mi-ne non no - - - bis fed nomi-ni tuo - - da Glo-ri - .

tuo - - da Glo-ri - - am Non no-bis Do-mi - - ne.

nomini tuo - - da Glo-ri - - am Non no-bis Do .



## CANON.

Slow

O Ab - - - fa - - lom my Son my Son O

Woud to God I had dy'd for thee my Son Woud to

O Ab - - - fa - - lom my Son my Son O

Ab - - - fa - - lom my Son my Son

God I had dy'd for thee my Son

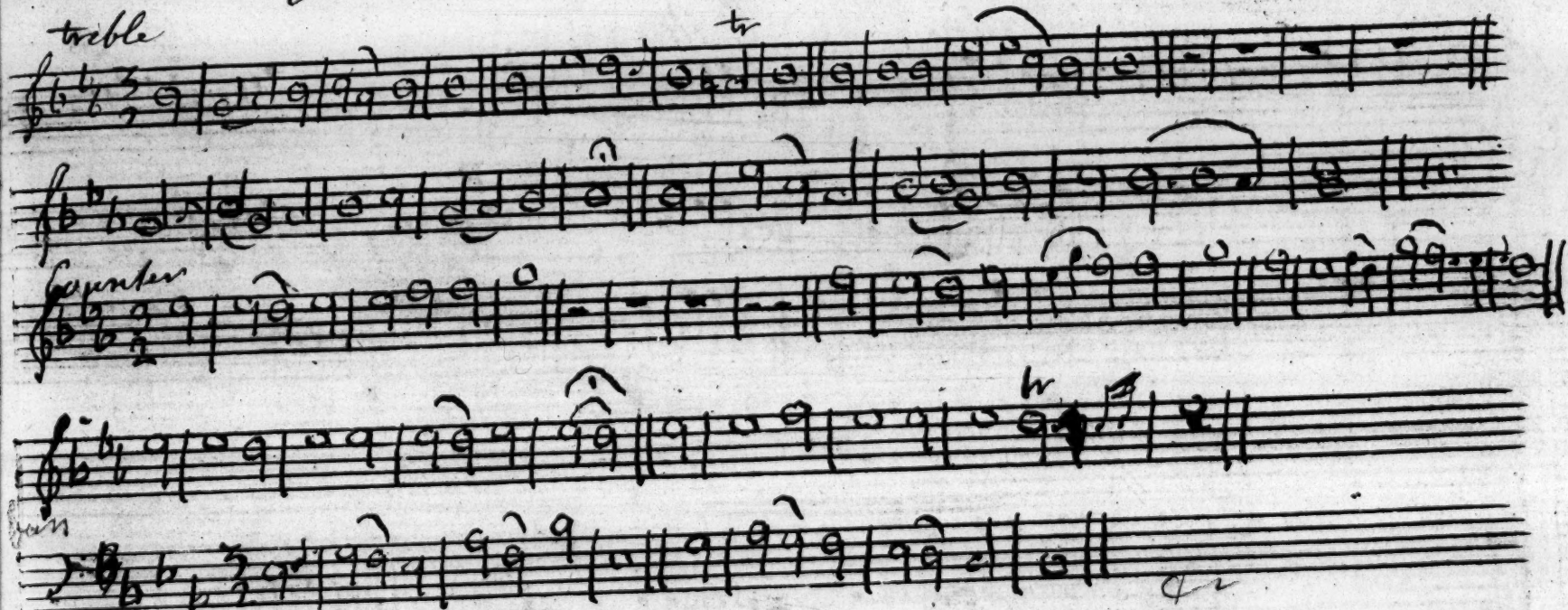
Ab - - - fa - - lom my Son my Son

# Chelsea

90<sup>a</sup>

triple

tr

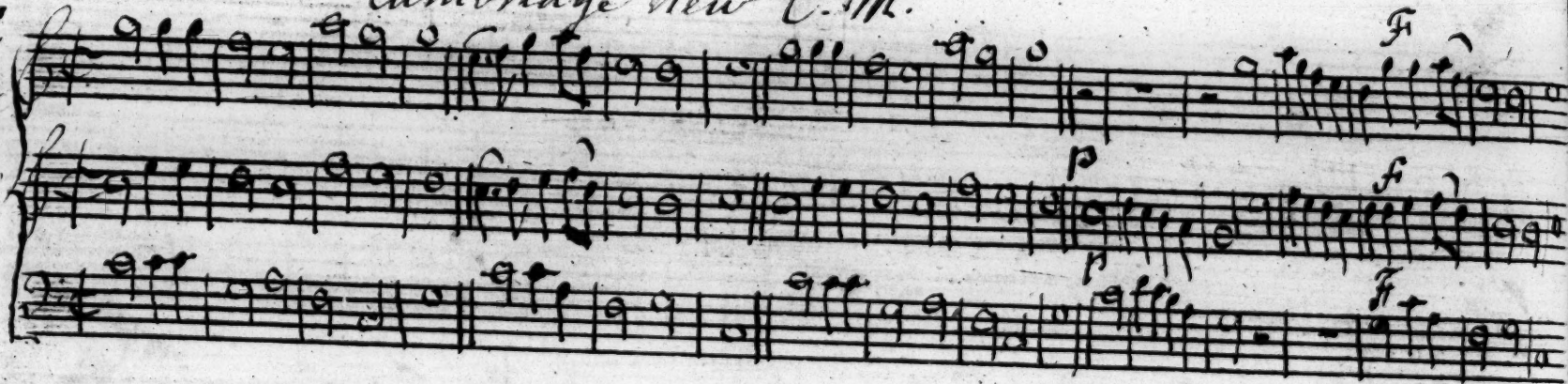


906

the 4th  
on the  
4 hand

Cambridge New C. M.

fr. lignis ed<sup>m</sup>



Derby I m pom

109 = 7:84 1- - 62 1/4 - 44/4

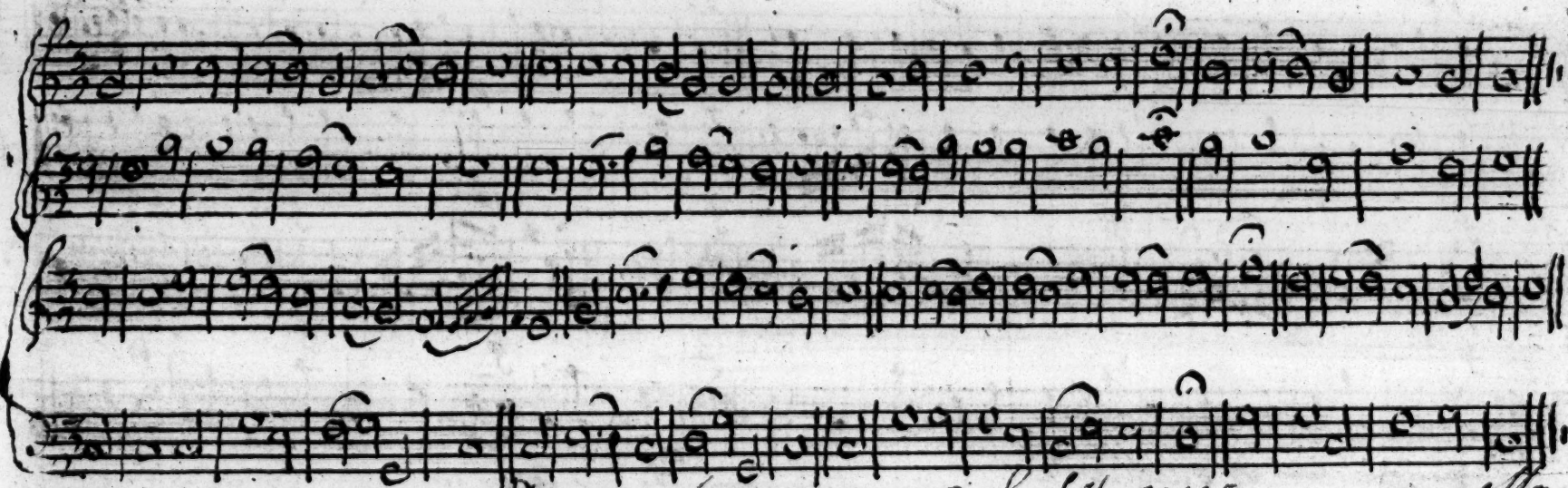


B 11, b 1-4. Wq' la e h n. v. 2



Coventry *J<sup>m</sup> 2<sup>o</sup>* C. M. out of Curwen's Collected

900



Darby *Lm* 416 & 135

Stanley

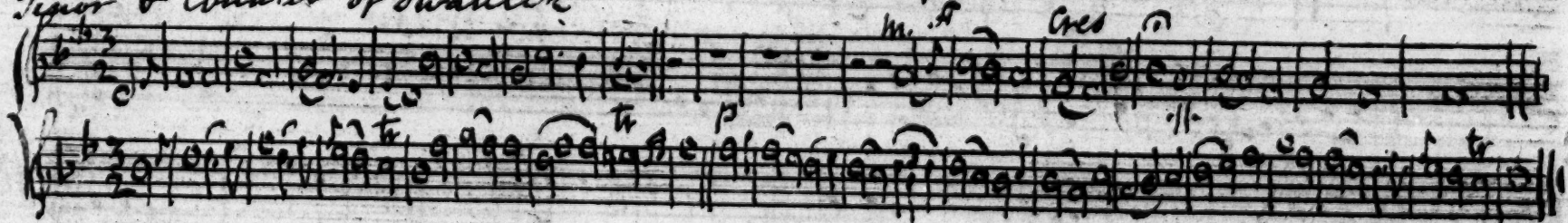


Ch. M. v. 2

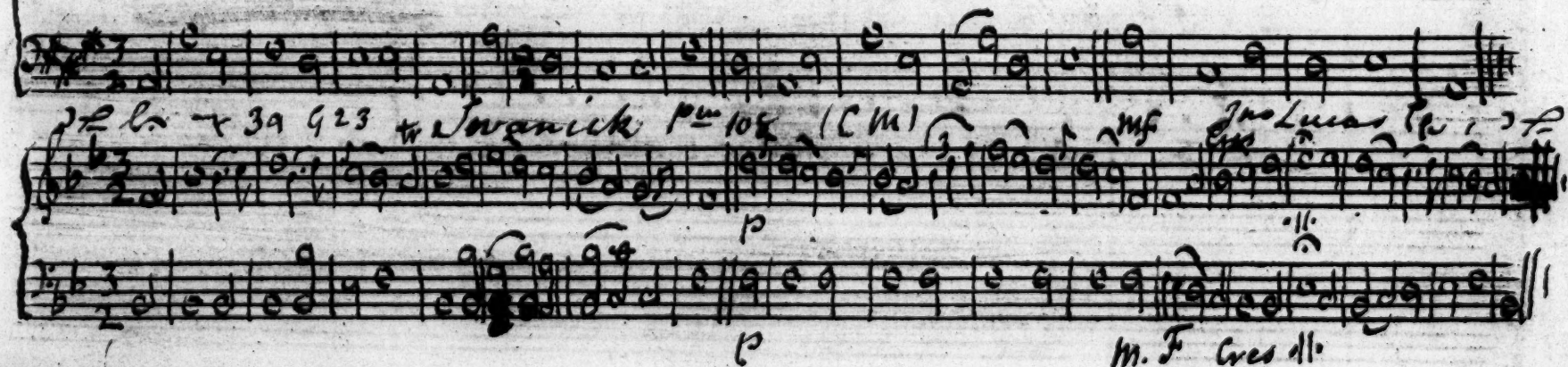
90.<sup>d</sup> Milbank Hymn 61 B. 1<sup>st</sup> Dr. W. Diacon's Collection C. Burney



The Organ & Counter of swanick



Milton P<sup>m</sup> 105 (C M #) 2<sup>d</sup> L. & S. 433 m. P. King





90<sup>5</sup>

# Tenor of Cambridge New St. Ch. 4125

the page  
left  
and



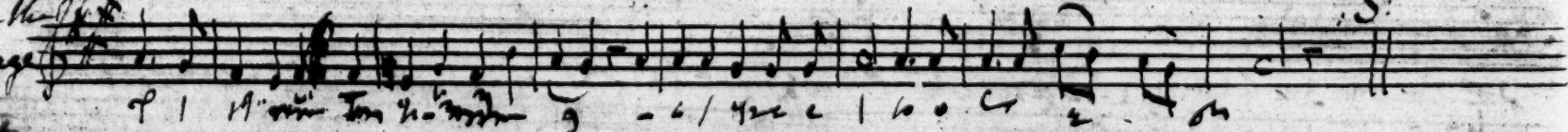
Handwritten musical notation for the first system, featuring two staves with notes and rests.

tenor  
Jackson

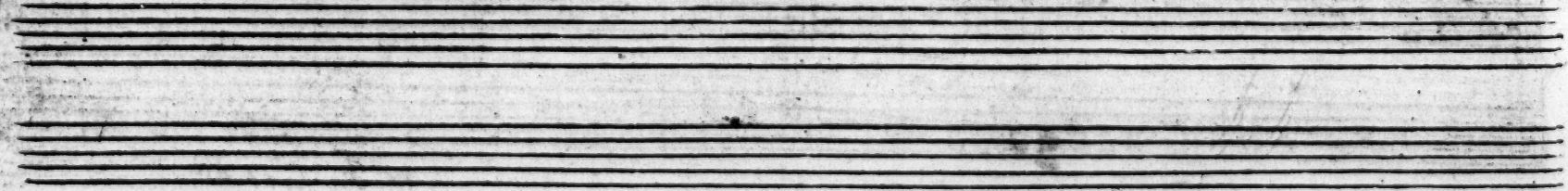


Handwritten musical notation for the second system, featuring two staves with notes and rests.

on the page



Handwritten musical notation for the third system, featuring two staves with notes and rests.



Four empty musical staves at the bottom of the page.

Andantig:

The Irish Hymn in Wm Jackson's Collection of Sacred

90

How blest are they w<sup>o</sup> always keep y<sup>r</sup> pure by perfect way w<sup>o</sup> never fin<sup>d</sup> y<sup>e</sup> sacred path of

God's Command m<sup>t</sup>o stray! Thrice blest w<sup>e</sup> keep his righteous laws & shun each wicked

90<sup>h</sup>

90<sup>h</sup>

And by y<sup>e</sup> guidance of his truth w<sup>th</sup> constant care proceed

Wm Jackson's 7<sup>th</sup> Hymn taken out of y<sup>e</sup> 5<sup>th</sup> Psalm

Lord hear the voice of my complaint accept my secret pray<sup>r</sup>

Handwritten musical notation and notes at the bottom of the page, including a treble staff with a key signature of one sharp (F#) and a common time signature (C). The notes are written in a shorthand style, possibly representing a specific musical notation or a set of instructions.



Handwritten musical score on two systems of staves. The notation is in a historical style, likely 18th or 19th century. The first system consists of two staves with a treble clef on the top staff and a bass clef on the bottom staff. The second system also consists of two staves with a treble clef on the top staff and a bass clef on the bottom staff. The lyrics are written in cursive script between the staves. The first system's lyrics are "then alone my King, my God will I for help repair" and "Here in I Mourn my Vice shall". The second system's lyrics are "hear, & with of dawning Day to thee devoutly look up to thee devoutly pray". The music includes various note values, rests, and bar lines. There are some ink smudges and a small mark resembling the number '8' on the second system.

then alone my King, my God will I for help repair

Here in I Mourn my Vice shall

hear, & with of dawning Day to thee devoutly look up to thee devoutly pray

902

Jonnet S. M

Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is written on ten staves. The first staff is the Treble Clef, the second is the Bass Clef, and the third is the Treble Clef. The fourth staff is the Bass Clef. The fifth staff is the Treble Clef. The sixth staff is the Bass Clef. The seventh staff is the Treble Clef. The eighth staff is the Bass Clef. The ninth staff is the Treble Clef. The tenth staff is the Bass Clef. The score includes various musical notations such as notes, rests, and clefs. The tempo is marked "Pian Adagio" and the time signature is 3/4. The score is handwritten in ink on aged paper.

1917 L. 11. 2. 4

Dorset Hymn 90. B. 2. Dr W. from Smith's published by  
C. M. D. J. Major & Co. Edn





90<sup>b</sup>Pelham *from* 103. 2<sup>d</sup> Part D. W. J. M. D.

Majors Edn of Smith's Collection

*Moderate*

Handwritten musical score for "Pelham" from "Smith's Collection", 2nd Part, D. W. J. M. D. The score is written on three systems of three staves each. The first system is marked "Moderate". The second system has a "Soft" marking above the middle staff and a "high 2/c" marking above the bottom staff. The third system has "loud" markings above the middle and bottom staves, and a "soft" marking above the middle staff. The music is in treble and bass clefs with a key signature of one sharp (F#).

Petersfield 130. N. V. 5<sup>th</sup> verse L. M. Dixon 90<sup>m</sup>  
Chorus full

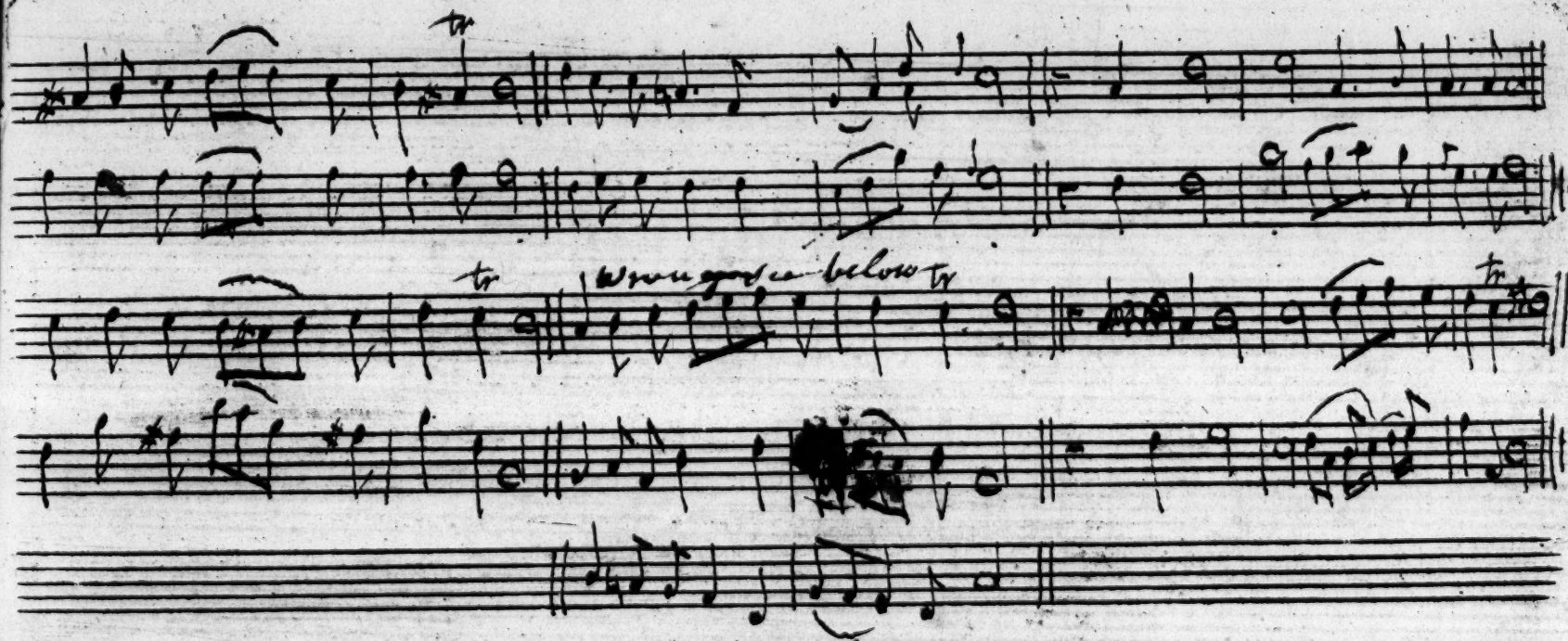


90<sup>n</sup>

Brampton *poem* 91. N. as the 113 Wainwright



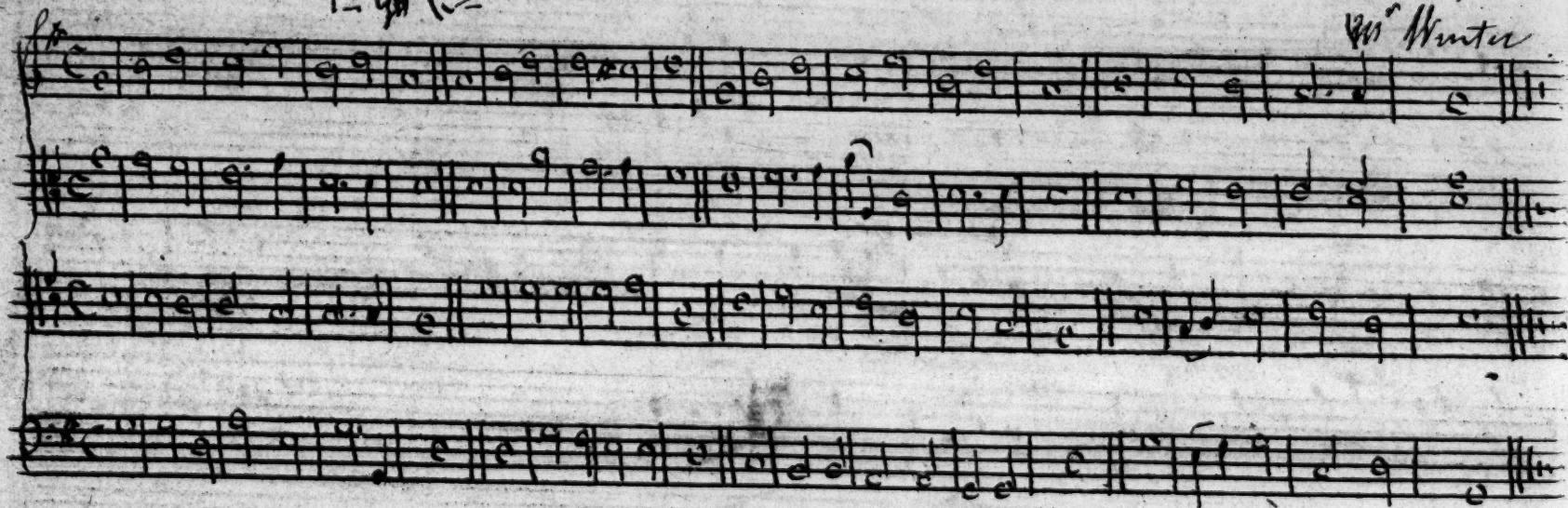




90<sup>h</sup>

1-48 1-

W<sup>r</sup> Winter



# Supplement.

## Common Metre.

Cambridge	91
Gainsborough	91
Huddersfield	92
Michaels St	92
Milton Great	93

## Short Metre.

Henley	94
Manfield	95
Mount Ephraim Chaple	96

## Long Metre.

Bramcoate	96
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Lebanon	97
Marks St	97
New Court	98
Portugal	99
Wareham	99
Wells	100
Pfalm 100	100

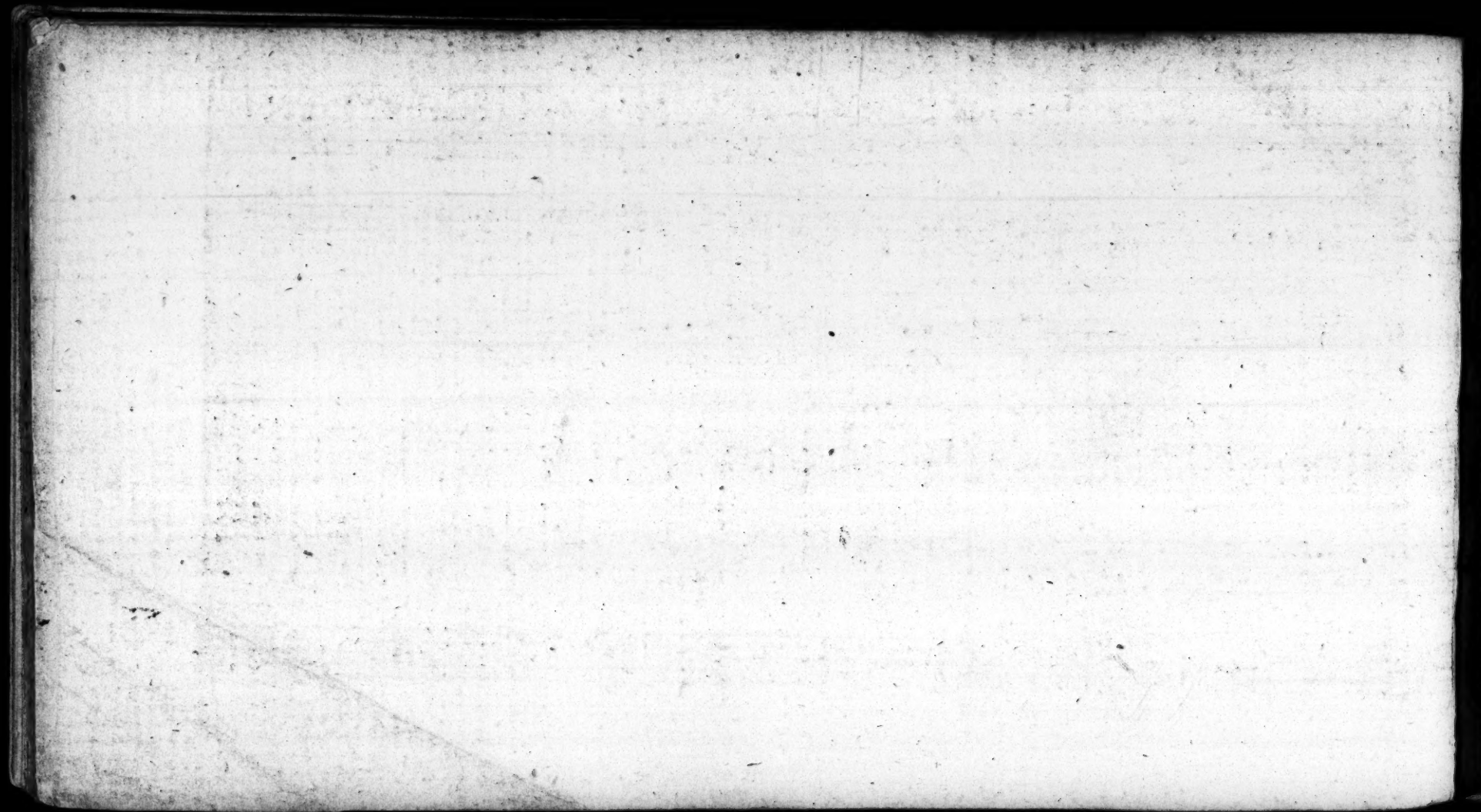
## Particular Metre.

Bethesda	102
Clapham	103

An Anthem taken out  
of the 117 Pfalm - 105  
An Anthem taken out  
of the 98 Pfalm - 109

Darby - 120





CAMBRIDGE. Psalm 66. Dr W. C.M.

91

G#

Loud. Soft. Loud.

G# GAINSBOROUGH. Psalm 33. Dr W. C.M.

Loud. Soft. Loud.

## HUDDERSFIELD. Psalm 89. Dr W. C.M.

*Mad*

Three staves of music for 'HUDDERSFIELD. Psalm 89. Dr W. C.M.' The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second and third staves are in bass clef. The music is divided into three sections by double bar lines, labeled 'Loud.', 'Soft.', and 'Loud.' below the first staff. The notation includes various note values, rests, and dynamic markings.

## St. MICHAELS. Psalm 7. Dr W. C.M.

Three staves of music for 'St. MICHAELS. Psalm 7. Dr W. C.M.' The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The second and third staves are in bass clef. The music is divided into three sections by double bar lines, labeled 'Loud.', 'Soft.', and 'Loud.' below the first staff. The notation includes various note values, rests, and dynamic markings.



MILTON GREAT. Psalm 69. D<sup>r</sup> W. C.M.D.

98

G#

Loud Soft

Loud Soft Loud

HENLEY. Hymn 84. 2<sup>d</sup> Book. Dr W. \*S.M.

G **Brisk**

**Loud.** **Soft.** *h*

**Loud.** *h*

MANSFIELD. Psalm 81. D<sup>r</sup> W. S.M.

95

Loud.

Soft.

Loud.

God is our



## MOUNT EPHRAIM CHAPLE. Psalm 25. Dr W. S.M.

Three staves of music for the hymn "Mount Ephraim Chaple, Psalm 25, Dr W. S.M.". The music is written in treble, alto, and bass clefs. The tempo is marked "S.M." (Slowly Moderate). The dynamics are marked "Loud.", "Soft.", and "Loud." across the staves.

## BRAMCOATE. Psalm 17. Dr W. L.M.

Three staves of music for the hymn "Bramcoate, Psalm 17, Dr W. L.M.". The music is written in treble, alto, and bass clefs. The tempo is marked "L.M." (Lento Moderato). The dynamics are marked "Loud.", "Soft.", and "Loud." across the staves.

LEBANON. Psalm 135. D<sup>r</sup> W. L.M.

97

Three staves of music in 3/4 time, key of D major. The first staff is marked 'Loud.' and the second 'Soft.' The third staff is marked 'Loud.' and 'Soft.' The music features a melody in the treble clef and a bass line in the bass clef.

St. MARKS. Hymn 46. 2<sup>d</sup> Book. D<sup>r</sup> W. L.M.

Three staves of music in 3/4 time, key of D major. The first staff is marked 'Loud.' and the second 'Soft.' The third staff is marked 'Loud.' The music features a melody in the treble clef and a bass line in the bass clef.

**Loud.**

**Kind are**

**Soft.**

**Loud.**

**And Ages**



PORTUGAL. Psalm 108. Dr W. L.M.

99

Three staves of music in 2/4 time, key of D major (two sharps). The first staff is the treble clef, the second is the treble clef, and the third is the bass clef. The music is marked with 'Loud.', 'Soft.', and 'Loud.' dynamics. The first staff has a '1' above the first measure. The second staff has a '2' above the first measure. The third staff has a '4' above the first measure.

WAREHAM. Psalm 84. Dr W. L.M.

Three staves of music in 3/2 time, key of D major (two sharps). The first staff is the treble clef, the second is the treble clef, and the third is the bass clef. The music is marked with 'Loud.', 'Soft.', and 'Loud.' dynamics. The first staff has a '5' above the first measure. The second staff has a '5' above the first measure. The third staff has a '2' above the first measure.

100

## WELLS. Psalm 36. Dr W. L.M.

Loud. Soft. Loud.

Moderate. PSALM 100. Dr W. to begin and end with the 3d Verse. L.M.

Soft Loud

Enter his gates

Handwritten musical score on page 101, featuring five staves of music. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a cursive, handwritten style.

The first staff begins with a '2' above the first measure. The second staff has '2' above the first measure, followed by the dynamic marking 'Soft'. The third staff has '2' above the first measure, followed by 'Loud', 'Soft', and 'Loud'. The fourth staff has '2' above the first measure, followed by 'To pay'. The fifth staff begins with the instruction 'Very Slow. Continued for the 1<sup>st</sup> 2<sup>d</sup> and 4<sup>th</sup> Verses.' followed by 'Loud', 'h', 'h', 'Soft.', 'h', 'h', and 'Loud'.

The music consists of a series of notes, mostly quarter and eighth notes, with some rests. The notation is written in a cursive, handwritten style.



## BETHESDA. Psalm 84. Dr W. P.M.

A musical score for a hymn titled 'BETHESDA. Psalm 84. Dr W. P.M.' The score is written on eight staves, organized into four systems of two staves each. The first system includes dynamic markings 'Loud.' and 'Soft.' The second system includes a 'Loud.' marking. The music is written in treble and bass clefs with a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines.

**Loud.** **Soft.**

**Loud.**

CLAPHAM. Hymn 150. 1<sup>st</sup> Book 3<sup>d</sup> Ver. Dr W. P.M.

103

**Loud.** **Soft.**

**Loud.** **Soft.**

**And pardons**

**System 1:**

- Staff 1 (Treble): Melodic line with eighth and sixteenth notes.
- Staff 2 (Treble): Melodic line with eighth and sixteenth notes. Includes the instruction **Loud.** above the staff.
- Staff 3 (Bass): Bass line with eighth and sixteenth notes. Includes the instruction **Soft.** above the staff.

**System 2:**

- Staff 1 (Treble): Melodic line with eighth and sixteenth notes.
- Staff 2 (Treble): Melodic line with eighth and sixteenth notes. Includes the instruction **Loud.** above the staff.
- Staff 3 (Bass): Bass line with eighth and sixteenth notes. Includes the instruction **To make** below the staff.

Lyrics: Commissioned from



ANTHEM Psalm 117.

\* 3 Voices.

105

Brisk.

O, O praise the Lord, O praise the Lord, - all ye  
O, O praise the Lord, O praise the Lord, O praise the Lord, all ye  
O, O praise the Lord, O praise the Lord, - - praise the Lord, O praise the Lord, all ye

Ver. 1 Chor.  
Na - tions, praise him, praise him, praise him all ye peo - - - ple  
Na - - tions, praise him, praise him, praise him all ye peo - - - ple  
Na - tions, praise him, praise him all ye peo - - - ple

Tenderly.

For his mer- ci- ful kindness, For his merciful kindness, his merciful, his merciful, his

For his merciful kindness, his merciful, his merciful, his

For his merciful kindness, his merciful, his

Moderate

merciful kindness is great towards us; and the truth of the Lord, - - - of the

merciful kindness is great towards us; and the truth of the Lord - -

merciful kindness is great towards us; and the truth of the

Lord - - endureth for ever, the  
the truth of the Lord, en-dureth for ever, the  
Lord - - - the truth of the Lord, the  
truth of the Lord, for ever, for e - - - ver, and e -  
truth of the Lord, for ever, and ever, for ever, and e -  
truth of the Lord, en-dureth for ever, for ever, and ever, for ever, and e -



Slow

Cho.

Ver.

Cho.

Ver.

ver for ever and e - - ver.

O give thanks un - - to the Lord,

O give thanks un -

ver for ever and e - - ver.

O give thanks un - - to the Lord,

O give thanks un -

ver for ever and e - - ver.

O give thanks,

O give thanks un -

to the Lord, give thanks un - - to the Lord. Lord. A - - men, praise ye the Lord.

to the Lord, give thanks un - - to the Lord. Lord. A - - men, praise ye the Lord.

to the Lord, give thanks un - - to the Lord. Lord. A - - men, praise ye the Lord.

Duet. ANTHEM.

Psalms 98.

\* 2 Voices.

:S: 109



O sing a new Song un-to the Lord, for he



O sing a new Song un-to the Lord, for he



hath done marvellous things, for he hath done marvellous things, for he hath done marvellous things,



hath done marvellous things, for he hath done marvellous things, for he hath done marvellous things,



for he hath done marvellous things, for he hath done marvellous things, for he hath done marvellous things,

things, for he hath done marvellous things. things.

things, for he hath done marvellous things. things.

**Slow.**

his right hand, his right hand, and his ho - - - ly arm, hath gotten him the victo -

his right hand, his right hand, and his ho - - - ly arm, hath gotten him the victo -

**Faster.**

his right hand, his right hand, and his ho - - - ly arm, hath gotten him the victo -



ry,

ry, his right hand and his holy arm, hath gotten him, hath got - - ten him the

ry, his right hand and his holy arm, hath got - - ten him the

Slow.

hath gotten him the victo - - ry.

victory, hath got - - - ten him the vic - tory, hath gotten him the victo - - ry.

victory, hath got - ten him the vic - tory, hath gotten him the victo - - ry.

## Treble Solo Moderate



Make a joy - - ful noise un - to the Lord all - ye peo - ple, make a joy - -



- ful, a joy - - - ful noise un - to the Lord, make a loud - - - noise re -



joice, - - - re - - joice and sing praise,

## Tenor Solo.



Praise the Lord with the Harp, Praise the Lord with the Harp, O sing praise -



es, O sing praises, O sing praises, sing praise unto the Lord with - - the







Brisk.

World, and they that dwell there - in,

Let the Sea roar, -

World, and they that dwell there - in,

Let the Sea roar, -

World, and they that dwell there - in,

Let the Sea

roar, -

and the fulness there-

Let the Sea roar, -

and the fulness there-

Let the Sea roar, -

Let the Sea

roar, -

and the fulness there-

## Cho.

of, the World, and they that dwell there - - in.

of, the World, and they that dwell there - - in.

of, the World, and they that dwell there - - in.

## Cho.

Let the floods clap their hands, Let the floods clap their hands, Let the floods clap their

Let the floods clap their hands, Let the floods clap their hands, Let the floods clap their

Let the floods clap their hands, Let the floods clap their hands, Let the floods clap their





hands, Let the floods clap their hands, Let the floods clap their hands, and the  
hands, Let the floods clap their hands, Let the floods clap their hands,  
hands, Let the floods clap their hands, Let the floods clap their hands,



little, little, little, little, little, little hills, and the little,  
and the little,  
and the little,

little, little, little, little, little, little, hills, shall re- - joice to -

little, little, little, little, little, little hills, shall re- - joice to -

little, little, little, little, little, little, little hills, shall re- - joice to -

Ver.

gether be - fore the Lord, A - men, Halle - - lujah, Praise ye the Lord, A -

gether be - fore the Lord, A - men, Halle - - lujah, Praise ye the Lord, A -

gether be - fore the Lord, A - men, A -

men, Halle-lujah, Halle-lujah, Praise the Lord, A - - - Amen, Amen,

men, Halle-lujah, Halle-lujah, Praise the Lord, A

men, Amen

Amen, A - - - men, A - - -

Amen, Amen, Amen, A - - - men, A - - -

Amen, Amen, Amen, A - - - men, A - - -



1 2

men, A - men, A - men, A - - - men.

men, A - men, A - men, A - - - men.

men, A - men, A - men, A - - - men.

DARBY. Psalm 92. Dr W. L.M.

Loud. Soft. Loud.

# SANCTUS.

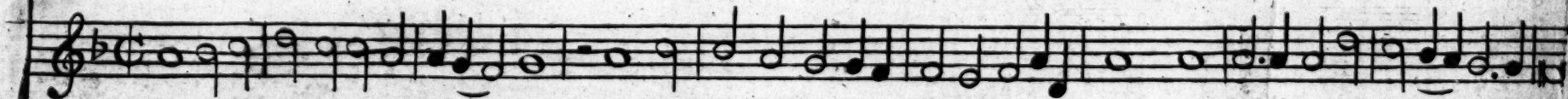
by Orlando Gibbons.



Holy, holy, holy Lord God of Hosts Heav'n & Earth are full of the majesty of thy Glory, Glory be to thee O Lord most high



Holy, holy, holy Lord God of Hosts Heav'n & Earth are full of the majesty of thy Glory, Glory be to thee O Lord most high



Holy, holy, holy Lord God of Hosts Heav'n & Earth are full of the majesty of thy Glory, Glory be to thee O Lord most high



Holy, holy, holy Lord God of Hosts Heav'n & Earth are full of the majesty of thy Glory, Glory be to thee O Lord most high

Engraved by T. Williams, N<sup>o</sup> 18, Clerkenwell Green.





